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NOTES

ILLUSTRATORS' The following interesting account was given in the April issue of *Academy Notes* published by the Buffalo Fine Arts Academy, of the exhibition of original work by American Illustrators assembled last fall by the Society of Illustrators and sent out on an extended circuit by the American Federation of Arts:

"This exhibition comprised about 175 works by the various members of the American Society of Illustrators—an interesting and extremely varied showing of canvases and drawings by those artists of to-day whose magazine and book illustrations have become a part of household art. The works in color were contained in the largest of four galleries assigned to the collection, and here one found examples by such recognized masters as Alexander, Mora, Loeb, Parrish and Ivanowski. Nor were the lesser known men at all neglected, for on the screen in this gallery Mr. Alexander's striking head of Walt Whitman (which might almost be a sketch for the famous portrait of the 'good grey poet' in the Metropolitan) was hung with three other drawings, which also attracted their full share of attention—Jules Guerin's restful and attractive 'Italian Fountain,' an interesting portrait by Raymond Crosby, and a larger and somewhat depressing canvas, by Harry Townsend, entitled 'Resignation,' which depicts two old men sitting thoughtfully on a tombstone, shading their eyes with their hands almost as if looking into the future. On a side wall one's attention was immediately attracted to a group of eight drawings by Franklin Booth, mostly landscapes of a peculiarly restful and serene quality, little sketches of a New England valley nestling tranquilly down into itself, which appeal strongly to the mind and emotions as well as to the eye. Space is lacking for the mention of all that deserves mention, but one must not forget, at least, to notice the series of seven drawings by the late Louis Loeb called 'Italian Fantasies,' the charming study

'Sleeping Beauty,' by that master of child-expression, Jessie Willcox Smith, two rugged landscapes of Cornwall, by F. Walter Taylor, and another pair of drawings representing phases of the Chartres cathedral and the chapel at Palermo, by the author-artist Ernest Peixotto.

"Many were the other well-known names represented here which one constantly sees signed to magazine work that has helped so much in placing, in appearance at least, our periodicals ahead of any issued to-day in England or France. Such household favorites as Frost, Flagg, Gibson, Kimball, Aylward, Yohn, were all, and many others, too, represented here by work worthy of careful study."

Before going to the Albright Gallery this collection was shown in the Museum of the Rhode Island School of Design at Providence, R. I., the Worcester Art Museum, and the Syracuse Art Museum; from Buffalo it went to Minneapolis, Indianapolis, and Louisville. It has still to be shown in Toledo and Boston before completing its circuit.

MOVING PICTURE SHOWS

The idea of utilizing moving picture shows for educational purposes is not new, but has only lately been applied to subjects pertaining to art. In Spokane this winter the experiment of utilizing popular interest to this end was tried with success, and now news comes from Atlanta that a similar project is on foot there. Under the auspices of a Woman's Club the lecture on American Painting sent out by the American Federation of Arts was given in Spokane, and such was the charm of the illustrations that a desire was awakened to give the subject wider publicity. An enterprising proprietor of a moving picture show was approached who after seeing the slides agreed not only to run them as a special attraction on the same night for two successive weeks, but to himself have slides made giving comments upon each picture—extracts from the lecture—and one saying where the slides came from and why they were sent out. The

attendance, it is said, well repaid him for his trouble and expenditure.

In Atlanta a more elaborate program will be followed. The movement there is under the direction of the Art Association which purposed some time in the future to undertake the building of an Art Museum in Atlanta, beginning with one section and working toward a creditable plan. In order to accomplish this ambition the Association realized that they must interest a larger public than could possibly be reached through regular art lectures and therefore hit upon the idea of employing a high class moving picture enterprise whose proprietor is in sympathy with the project. On each Friday afternoon he has agreed to give an exhibition of masterpieces in painting, sculpture, architecture and other kindred subjects which may be selected by the Art Association. The plan is to select certain groups of pictures, the Dutch, for instance, and to begin the exhibition with moving pictures of Holland, showing the villages, cities and landscape of the lowlands as a background for the artists' works. In the same way it is proposed to use films of Venice and Florence in connection with the works of Italian painters. In addition to this there will be an interpreter to give brief facts about the pictures. All this is very practical and wise—an excellent way to make art democratic, to bring it, and the best of it, to the masses, who will not be found unappreciative.

**ART IN
INDIANA**

Indiana has the distinction of a traveling exhibition all its own. The custom was started several years ago by an exhibition in Richmond which was passed on to Muncie. Now there are eight cities in the circuit—Muncie, Lafayette, Terre Haute, Bloomington, Vincennes, Indianapolis, Richmond and Anderson. In two of these cities the exhibition, which is selected and arranged by Mrs. M. F. Johnston, President of the Art Association of Richmond, is shown in Public School buildings, in one it is held in an old church and in the others in

Court Houses, Club rooms and purposely designed art galleries. The 1912 exhibition opened in Muncie in February and closes in Anderson next December. It comprises 74 exhibits—oil paintings, water colors and pastels. Among the artists represented are J. Otis Adams, John W. Alexander, Hugh H. Breckinridge, Paul Cornoyer, Bruce Crane, Charles E. Dana, George Walter Dawson, Blanche Dillaye, Charles Warren Eaton, William Forsyth, Ben Foster, Birge Harrison, Henry S. Hubbell, Thornton Oakley, Leonard Ochtman, E. W. Redfield, Olive Rush, Gardner Symons, William Wendt and Charles Snead Williams.

**DETROIT ART
MUSEUM**

A number of interesting exhibitions have been held in the Detroit Art Museum quite recently and before the season closes others are to come. A group of paintings of the Grand Canyon, which has been making a circuit of the middle west this winter, was shown here, as well as collections of paintings by Oliver Dennett Grover, W. Greason and Charles Morris Young; original illustrations by Orson Lowell, etchings by Gravesande and Rembrandt. One painting, "Autumn," by J. Francis Murphy, has been acquired by popular subscription for the permanent collection. The winter course of weekly lectures was concluded on the 31st of March, the interest, as demonstrated by attendance, on the part of the public, being nowise abated. Never are there sufficient seats to accommodate those who seek admission. The secret of the popularity of these lectures is told by the Director in the last issue of the Museum Bulletin as follows: "The aim has been to weave in these lectures, which covered a wide range of subjects, something of the art of the time or country described, and at the same time give that human touch that makes the whole world kin—in other words, to appeal to the love of the beautiful through a story of heart interest so simple that it might be understood by all." The lantern slide collection of the Museum now numbers about 100,000. It has been made acces-